



The Sixty-ninth Season of
The William Nelson Cromwell and F. Lammot Belin
Concerts

National Gallery of Art
2,794th Concert

Jasmine Choi, flutist

September 27, 2010
Monday afternoon, 12:10 and 2:00 pm
West Building, Gallery G-37

Admission free

Program

Johann Sebastian Bach (1685–1750)

Partita in A Minor for Solo Flute, BWV 1013 (1723)

Allemande

Courante

Sarabande

Bourée anglais

Georg Philipp Telemann (1681–1767)

Fantasy in A Minor (1727)

Siegfried Karg-Elert (1877–1933)

Sonata appassionata in F-sharp Minor, op. 140 (1917)

The Musician

Associate Principal Flute of the Cincinnati Symphony Orchestra, Jasmine Choi won the 2004 Astral Artists National Auditions and subsequently joined its roster of young performers. She has been featured in “Rising Stars” concerts at Carnegie Hall in New York and at the Kimmel Center for the Performing Arts in Philadelphia. Choi has been a soloist with the Haddonfield Symphony (now Symphony in C), the KBS (Korean Broadcast System) Symphony Orchestra, the Philadelphia Orchestra, the Salzburg Mozarteum Orchestra, the Vienna Mozart Orchestra, and the symphony orchestras of Seoul, Korea and Saint Petersburg, Russia. She has also performed at Disney Hall (Los Angeles), the Dvořák and Smetana Halls (Prague), Wigmore Hall (London), and the Musikverein Golden Hall and Wiener Konzerthaus (Vienna). Among her competition honors are first prizes in The Juilliard School’s 2005 Concerto Competition, the 2004 Yamaha Young Artist Competition, and The Philadelphia Orchestra’s 2002 Albert M. Greenfield Concerto Competition. An avid chamber musician, Choi has performed at the Marlboro Music Festival and was a member of the Astral Winds and Trio Morisot. She holds a bachelor of music degree from the Curtis Institute of Music and a master of music degree from the Juilliard School.

Program Notes

Over the course of three decades, Wolfgang Ratjen (1943–1997) assembled a stunning collection of drawings. The German drawings from his collection range from the seventeenth-century baroque and eighteenth-century rococo to nineteenth-century romanticism and realism. They include studies for soaring religious ceilings by some of the greatest South German artists, designs for rococo prints by artists who worked in Augsburg, landscape watercolors by Johann Georg von Dillis and Caspar David Friedrich, architectural watercolors by various artists, and realist drawings by Adolph Menzel, who was an avid music lover and ardent admirer of Robert and Clara Schumann. *German Master Drawings from the Wolfgang Ratjen Collection, 1580–1900*, is the first exhibition of the remarkable highlights of this great collection. It remains on view at the National Gallery until November 28, 2010.

To honor the exhibition, Jasmine Choi has chosen three works from her repertoire of solo works by German composers from the eighteenth and nineteenth centuries. The eighteenth century in Germany saw a flowering of interest in music for the flute, thanks in great measure to the innovations in flute design and the writings of Johann Joachim Quantz (1697–1773), the court flutist and composer to Frederick II of Prussia (who was himself a flutist of sufficient skill to perform some of Quantz's compositions in public). Quantz introduced refinements to the design of the instrument, performed on it before dignitaries and musicians from all other parts of Europe, and wrote extensive treatises on flute playing, tuning, and music in general.

Interest in the flute and demand for improvements in its design continued into the nineteenth century in Germany. In the 1830s composers and performers alike were calling for flutes with a louder sound. Theobald Boehm (1794–1881), a Munich craftsman and inventor who played the flute, devised a system in which all the holes were of an ideal size and position for loudness and purity of tone. Because this put many holes beyond reach of the fingers, he also had to invent a mechanism to control the keys and rings that covered the holes. This mechanism was later adapted to control the keywork of all other woodwind instruments. The Boehm flute is made of metal—silver or gold for professionals, less expensive metals for students and amateurs—and remains the standard design for the modern concert flute.

Program notes by Stephen Ackert, head, music department, National Gallery of Art

Concerts at the National Gallery of Art

Duo Miller-Schmid

Music by for cello and piano by
Chopin, Schnittke, and Schumann

September 29, 2010
Wednesday, 12:10 pm
West Building Lecture Hall



Weiss-Kaplan-Newman Trio

Music by Beethoven, Dvořák, and Newman

October 3, 2010
Sunday, 6:30 pm
West Building, West Garden Court

For the convenience of concertgoers
the Garden Café remains open until 6:00 pm.

The use of cameras or recording equipment during the
performance is not allowed. Please be sure that cell phones,
pagers, and other electronic devices are turned off.

Please note that late entry or reentry of
the West Building after 6:30 pm is not permitted.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

COVER: Johann Georg von Dillis, *A Royal Party Admiring the Sunset atop the Hesselberg Mountain*, 1801. National Gallery of Art, Washington, Wolfgang Ratjen collection, purchased as the gift of Ladislaus and Beatrix von Hoffmann